

HÆC DIES

Easter at
Notre Dame
Paris, c1220

Les Six

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This is the first recording made from the new edition of the *Magnus Liber organi* edited by Edward Roesner and published by Editions de l'Oiseau Lyre. It is the music for Easter Sunday mass as it may have been heard at Notre Dame in Paris at the beginning of the thirteenth century, including the chant propers, a complete cycle for the ordinary in two-part settings in the Leoninus style, and a three-part organum in the style of Perotinus.

GR. II
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Aec / Hic di- es, * quam fe- cit Dô- mi- nus :

1	Conductus: <i>Omnia beneficia gaudia generancia</i>	Stary Sacz, 2	1'01"
2	Introit: <i>Resurrexi, et adhuc tecum sum, alleluja</i>	plainsong	3'36"
3	Kyrie, <i>fons bonitatis ... eleison</i>	Las Huelgas, fol 2v.	3'48"
4	Gradual: <i>Hæc dies quam fecit Dominus</i> *	Wolffenbüttel ¹ fol. 90	6'35"
5	Alleluja: <i>Pascha nostrum immolatus est Christus</i>	Florence, Pluteo 29.1	6'31"
6	Sequence: <i>Victimæ paschali laudes</i>	Las Huelgas, fol 54v	2'08"
7	Gloria in excelsis Deo	Las Huelgas, fol 4r and Madrid 1361	3'57"
8	Credo in unum Deum *	Las Huelgas, fol 153r	5'31"
9	Offertory: <i>Terra tremuit</i>	plainsong	1'08"
10	Sanctus †	Wolffenbüttel ¹ 44	4'57"
11	Motet: <i>Se valours/ Bien me sui / Hic factus est</i>	Montpellier, fol. 9r	2'39"
12	Agnus Dei	Wolffenbüttel ¹ 45	3'14"
13	Communion: <i>Pascha nostrum immolatus est Christus</i>	plainsong	1'14"
14	<i>Ite vos Deum laudantes</i>	Madrid, Lazaro Galdiano 662, 53r	0'47"
15	Conductus: <i>Omnia beneficia</i>	Stary Sacz, 2	1'01"

Les Six

Hartley Newnham †, alto
 Simon Biazeck,
 John Heuzenroeder, tenors
 Tom Healey †, Grantley McDonald, baritones
 Andrew Fysh, bass, alto*

Directed by
 Hartley Newnham and John Stinson

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Hæc Dies: Easter at Notre Dame c.1220

The centre of European intellectual and artistic life at the beginning of the thirteenth century was Paris. The university attracted scholars from all over Europe, and while many other centres of learning were distinguished for their own specialisations – Montpellier and Padua for Medicine, Bologna for law, Oxford for mathematics, logic and physics – Paris attracted both students and teachers in large numbers. The exchange of teachers between the great centres of learning was a normal part of academic life and made for lively intellectual debate and spirited defences of contested theses. Students who came from outside France took back to their native countries much more than the specific expertise they had come to Paris to acquire; and as many of them quickly rose to influential positions because of their university experience, they sometimes became the means by which Parisian artistic fashions were introduced all over Europe.

Architecture exemplifies this best, as it is the most publicly accessible and the most durable; but it is found also in book design, in the art of painting, and in music. Music is the most elusive of all, as the sounds of the great Notre Dame repertoire have long since passed out into celestial vibrations, and must be reconstructed from written records which were not

always intended as the primary vehicles for the transmission of musical sounds. Some manuscripts were intended as *aides memoires* for cantors who already knew the repertoire well: to be accepted as a Canon at Notre Dame, the candidate had to know the annual cycle of chants from memory. Others were prepared as monumental reference texts, never intended to be used in performance. None of the sources specify the details which every performer must know before music can be made: how many singers are to be used? What is the appropriate tempo? Are the apparent dissonances to be preserved? Should they be smoothed by the application of rules which were often formulated in other places at other times for other repertoires?

This programme brings together a collection of music which might have been heard at Mass on Easter Sunday in the second quarter of the thirteenth century in Notre Dame in Paris and other centres of Notre Dame influence. Some of the music is much older: the plainsong Introit, Offertory and Communion belong to the earliest layer of chants in manuscripts from the tenth century, but which have continued to be used for the Easter service right up to our own time. Some may be from later in the century, but are found in manuscripts which transmit the central repertoire. Some of the repertoire is international, as the many manuscripts from many countries bear witness. Some of the music is certainly Parisian, and the style of the Notre Dame repertoire gives

a cohesiveness to the music which comes down to us in sources from all parts of Europe.

This recording was prompted by the occasion of the launch of the first volume of the *Magnus Liber Organi* edited by Edward Roesner and published by Editions de l'Oiseau-Lyre, Monaco.

The music sung for the focal liturgical action of the church's day, the Mass or communion service, comprises two sets: those which are unique to one feast or season (The Proper) and those which are common to every Mass (*Kyrie, Gloria, Credo, Sanctus* and *Agnus Dei*). The Proper for Easter Sunday consists of the Introit, *Resurrexi*, the elaborate works which precede the solemn chanting of the gospel – the Gradual *Haec dies*, the Alleluia *Pascha nostrum* and the Sequence *Victimae Paschali laudes*, the Offertory *Terra tremuit* and the Communion antiphon, which also has the text *Pascha nostrum*. In this performance the entrance chant or Introit *Resurrexi*, the offertory *Terra tremuit* and the communion *Pascha nostrum* will be sung to plainsong. These are amongst the oldest chants in the Roman tradition. The Introit *Resurrexi* bears the vestiges of a melodic structure well established before the development of more recent tonal systems, and may even have been assimilated into the European repertoire from Byzantine sources.

The Common of the Mass in this performance is taken from the Las Huelgas manuscript (*Kyrie, Gloria* and *Credo*) in Gordon Anderson's edition, with *Sanctus*

and *Agnus Dei* from Wolffenbüttel (W¹), edited by Edward Roesner. The chant sections of the *Gloria* have been taken from Madrid, Biblioteca Nacional Ms M. 1361. The *Kyrie* bears an added text or trope (*fons bonitatis*), which probably predates the polyphonic setting, and which is still used as the identifier for this *Kyrie* melody in modern service books. It is very close in style to the two-part *Victimae Paschali Laudes*, and could well have been originally improvised counterpoint (*cantus binatim*). In its two-part form it survives in manuscripts from Germany, Austria and Switzerland as well as Spain.

It was the practice at Notre Dame to set to polyphony only those items which were normally sung by soloists. *Haec Dies* and *Alleluia Pascha Nostrum* were both set in several versions, with a second voice added to different parts of the tenor melodies; three-voice versions are also found in the central Notre Dame sources. This performance presents the three-part *Haec Dies* from the earliest surviving source of Notre Dame music, written in St Andrews in Scotland and now held by the Ducal library in Wolffenbüttel (W¹), beginning on folio 90r. The Alleluia is from the Florence manuscript, beginning on folio 23r. These are the most substantial works on the recording, and are amongst the greatest works of the Notre Dame repertoire. The new edition of *Haec Dies*, prepared by Professor Edward Roesner of New York University and published by Editions de l'Oiseau-Lyre, Monaco, from which this performance was prepared,

presents a much more substantial version than was previously available. The ancient and very elaborate Gregorian chant is sung intact while the two upper parts weave their web of euphonious motivic interplay which is characteristic of the later Notre Dame style associated with Perotin, the second of the cantors whose identity is preserved by an anonymous writer of the mid-thirteenth century.

The sequence which follows the Alleluia is also taken from the Las Huelgas manuscript. The two-part version of the famous sequence, the chant version of which was one of the very few sequences to have survived liturgical reforms up to the twentieth century, is in a simple note-for-note style, in which the original chant melody is accompanied by a second part with much voice-crossing.

From the time of Leoninus, the first of the named composers associated with the Notre Dame repertoire, to the time when the last of the surviving sources of the repertoire was written down, there were many changes in the style of music notation. Some of the works on this programme are found in different notational styles, and some remained in use into the fourteenth century, and are found in both *ars antiqua* and *ars nova* manuscripts. Both the *Gloria* and the *Credo* exist in dual notations.

One of the late thirteenth century practices which grew out of the Notre Dame motet, in which words were added to the polyphonic voices sung over the liturgical tenor, was the addition of lyrics

from secular songs, sometimes adding a pungent and ironical contrast to the sacred texts. One such example is the motet *Bien me sui - Se valours - Hic factus est*. The motetus is from a song by the trouvère Thomas Eriers, whom we know from the internal evidence of allusions in his poems to have been active around 1270. This three-part motet version is found in the Bamberg and Montpellier codices from Gordon Anderson's edition of the Bamberg codex. Mary Atchison's research has revealed previously unknown connections between trouvère melodies in late thirteenth-century motets: this is exemplified in this motet.

The *Ite missa est*, edited by Kathleen Nelson, is from a Spanish manuscript otherwise unedited, and uses the same melodic material as the *Kyrie, fons bonitatis*. She also provided the edition of the chant used in the *Gloria*.

The recessional, *Omnia beneficia*, is a four-voice conductus in a style analogous to the great four-part organa of Perotin in the first fascicle of the Florence manuscript I-Fl Plut. 29.1. It is found on a single folio in the convent library of the Poor Clare convent in Stary Sacz, Poland. The leaf on which *Omnia beneficia* was written was used for binding other manuscripts: as a result the text of *Omnia beneficia* is difficult to decipher. After the recording was made but before the publication of the compact disc new photographs of the manuscript became available in which it was clear that the last word of the text is *senui* (I have grown old) and not *sonui* (I have

made a sound) as was performed for the recording. The second line of the second stanza is also very difficult to translate: what is offered here is far from certain, but represents the least unintelligible of a number of possible meanings. On the other side of the same folio is the Franciscan sequence *Ave mater gracie*, and the text of *Omnia beneficia* suggests that it may have been written by a Franciscan. Robert Curry, who discovered the fragment at Sary Sacz, provided the edition used.

The recording demonstrates the spread of the Notre Dame style throughout Europe in the thirteenth century, with works found in Spanish, Scottish and Polish sources as well as manuscripts directly related to Notre Dame de Paris. John Stinson

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1. Conductus
Omnia beneficia
gaudia generancia
Varia que dat gracia
dulcia movens studia
Laudare deum
qui salvat reum
data venia.

Sapui sicut fatui
[nam cui potens adfui]
Posui [autem] nutui
renui prout potui
Si nunc regiro
non est pro miro
quia senui.

2. Introit
Resurrexi, et adhuc tecum sum, alleluja:
posuisti super me manum tuam, alleluja:
mirabilis facta est scientia tua, alleluja,
alleluja.
Domine, probasti me, et cognovisti me:
tu cognovisti sessionem meam, et
resurrectionem meam.
Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio et nunc et semper et
in secula seculorum, Amen.

Resurrexi, et adhuc tecum sum, alleluja:
posuisti super me manum tuam, alleluja:
mirabilis facta est scientia tua, alleluja,
alleluja.

3. Kyrie, *fons bonitatis, pater ingenite, a quo
bona cuncta procedunt*, eleison.
Kyrie, *qui pati natum mundi pro crimine,
ipsum ut salvaret, misisti*, eleison
Kyrie, *qui septiformis dans dona pneumatis, a
quo celum, terra replentur*, eleison
Christe, *unice Dei Patris genite, quem de*

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*Virgine nasciturum mundo mirifice sancti
predixerunt prophete, eleison
Christe, hagio, celi compos regie, melos glorie,
cui semper astat pro numine angelorum
decantans apex, eleison
Christe, celitus nostris assis precibus pronis
mencibus, quem in terris devote colimus; ad te,
pie Ihesu, clamamus, eleison*

*Kyrie, Spiritus alme, coheres Patri Natoque,
unius usie consistendo, fluens ab utroque,
eleison.*

*Kyrie, qui baptizato in Jordanis unda Christo
effulgens specie columba apparuisti, eleison.*

*Kyrie, ignis divine, pectora nostra succende,
ut digni pariter proclamare possimus semper,
eleison.*

4. Graduale

Haec Dies, quam fecit Dominus
exsulemus, et epulemur in ea.
Confitemini Domino, quoniam bonus:
quoniam in seculum misericordia ejus.

5. Alleluja, alleluja. Pascha nostrum
immolatus est Christus.

6. Sequentia

Victimae paschali laudes
immolent Christiani.

Agnus redemit oves:
Christus innocens Patri
reconciliavit peccatores.

Mors et vita duello
confluxere mirando:
dux vitae mortuus,
regnat vivus.

*Virgine nasciturum mundo mirifice sancti
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regnat vivus.



Dic nobis, Maria,
quid vidisti in via?

Sepulchrum Christi viventis:
et gloriam vidi resurgentis.

Angelicos testes,
sudarium, et vestes.

Surrexit Christus spes mea:
praecedet vos in Galilaeam.

Scimus Christum surrexisse
a mortuis vere:
tu nobis, victor Rex, miserere.
Amen. Alleluja.

7. Gloria in excelsis Deo. Et in terra pax
hominibus bone voluntatis. Laudamus
te. Benedicimus te. Adoramus te.
Glorificamus te. Gratias agimus
tibi propter magnam gloriam tuam.
Domine Deus, Rex celestis, Deus Pater
omnipotens. Domine Fili unigenite,
Jesu Christe. *Spiritus et alme orphanorum
Paraclite* . Domine Deus, Agnus Dei, Filius
Patris. Qui tollis peccata mundi, miserere
nobis. Qui tollis peccata mundi, suscipe
deprecationem nostram. *Ad Marie gloriam.*
Qui sedes ad dexteram Patris, miserere
nobis. Quoniam tu solus sanctus. *Mariam
sanctificans*. Tu solus Dominus. *Mariam
gubernans*. Tu solus Altissimus, *Mariam
coronans*. Jesu Christe, cum Sancto Spiritu,
in gloria Dei Patris. Amen

8. Credo in unum Deum, Patrem
omnipotentem, factorem caeli et terrae,
visibilium omnium, et invisibilium. Et in
unum Dominum Jesum Christum, Filium
Dei unigenitum. Et ex Patre natum ante

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omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum, non factum, consubstantialem Patri: per quem omnia facta sunt. Qui propter nos homines, et propter nostram salutem, descendit de coelis. Et incarnatus est de Spiritu Sancto ex Maria Virgine: et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est. Et resurrexit tertia die, secundum Scripturas. Et ascendit in coelum: sedet ad dexteram Patris. Et iterum venturus est cum gloria, iudicare vivos et mortuos: cujus regni non erit finis. Et in Spiritum Sanctum, Dominum, et vivificantem: qui ex Patre Filioque procedit. Qui cum Patre et Filio simul adoratur et conglorificatur: qui locutus est per Prophetas. Et unam sanctam catholicam et apostolicam Ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et exspecto resurrectionem mortuorum. Et vitam venturi saeculi. Amen.

9. Offertorium

Terra tremuit, et quievit, dum resurgeret in iudicio Deus, alleluja.

10. Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth
Pleni sunt celi et terra gloria tua
Osanna in excelsis.

Benedictus qui venit
in nomine Domini

*Voce vita sit unita
legis amicitia
Dum sacratur quod dampnatur
peccati malitia;*

omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum, non factum, consubstantialem Patri: per quem omnia facta sunt. Qui propter nos homines, et propter nostram salutem, descendit de coelis. Et incarnatus est de Spiritu Sancto ex Maria Virgine: et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est. Et resurrexit tertia die, secundum Scripturas. Et ascendit in coelum: sedet ad dexteram Patris. Et iterum venturus est cum gloria, iudicare vivos et mortuos: cujus regni non erit finis. Et in Spiritum Sanctum, Dominum, et vivificantem: qui ex Patre Filioque procedit. Qui cum Patre et Filio simul adoratur et conglorificatur: qui locutus est per Prophetas. Et unam sanctam catholicam et apostolicam Ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et exspecto resurrectionem mortuorum. Et vitam venturi saeculi. Amen.

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*Caro panis sanguis vinum
dum fiunt veraciter
Quod delavit serpentium
virus efficaciter.*

*Hoc est corpus Christi verum
Natum matre virgine
Hoc prostravit hostem verum
Salvato sic homine.*

*Hoc in cruce sexta luce
Passum vicit infera
Hoc surrexit et revexit
carnem supra sidera.*

*Hic est cibus hic est potus
dans manna vificum
Unde chorus hic devotus
concinat plausificum.*

Osanna in excelsis.

11. Motet

Se valours vient d'estre amoureux et gai,
a tous jours
se Dieu plaist, la maintendrai,
se je sai;
s'est bien drois qu' envoisiés soie
quant cele s'amour m'otroie
que primes amai,
ne ja ne m'en partirai
pour mal ne pour douleur, mes de ceur
vrai
a mes premieres amours me tenrai.

Bien me sui aperçeus
que de vivre en joie m'est biens venus,
mes je me sui trop tenus,
ce poise moi,
d'aler ou ma dame voie;
car n'en doi

*Caro panis sanguis vinum
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Quod delavit serpentium
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que de vivre en joie m'est biens venus,
mes je me sui trop tenus,
ce poise moi,
d'aler ou ma dame voie;
car n'en doi



joïr, se par li n'en joi
Dieus! tant m'est tart que la voie!
Tant en ai grant feim.
Trop me poise, quant ne la voi,
cele que j'aim.

Hic factus est.

12. Agnus Dei
Qui tollis peccata mundi
Factus homo
sumpta de virgine mater Maria
Miserere nobis.

Agnus Dei
qui tollis peccata mundi
Quem genuit mater sine patre
pater sine matre
Miserere nobis

Agnus Dei
qui tollis peccata mundi
Virginis auxilio
propulsis hostibus omnes
Dona nobis pacem.

13 Communion
Pascha nostrum immolatus est Christus,
alleluia Itaque epulemur in azymis
sinceritatis, et veritatis. Alleluja, alleluja,
alleluja.

14. *Ite vos Deum laudantes turbe fidelium et*
Marie nos comedantes nam missa est.

Deo nos agentes nostras immensas gracias eius
matri reddimus grates eximias.

15. Conductus
Omnia beneficia ...

joïr, se par li n'en joi
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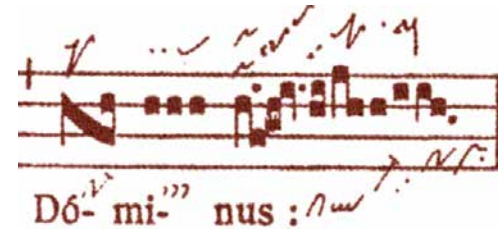
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alleluja.

14. *Ite vos Deum laudantes turbe fidelium et*
Marie nos comedantes nam missa est.

Deo nos agentes nostras immensas gracias eius
matri reddimus grates eximias.

15. Conductus
Omnia beneficia ...



Les Six

Hartley Newnham, alto
Simon Biazeck, John Heuzenroeder, tenors
Tom Healey, Grantley McDonald,
Andrew Fysh, bass

Directed by Hartley Newnham and John Stinson

The performers would like to thank Professor Edward Roesner for providing proof copies of the new l'Oiseau-Lyre edition of the Magnus Liber for use in this performance, and for permission to use his transcriptions of the *Sanctus* and *Agnus Dei* from W1.

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Cover picture: Frontispiece of the main source of Notre Dame organum, Florence, Biblioteca Medicea-Laurenziana, Pluteo 29.1. The six panels represent Musica as described by Boethius, the late-Roman philosopher whose textbook on music was the basis of medieval acoustics. We see three aspects of music: *musica mundana* (cosmic harmony) represented by a female figure (*Musica*) making order (*cosmos*) out of chaos; in the middle two panels, she is seen regulating the ordered behaviour of human beings (*musica humana*), pictured as secular men dancing with tonsured clerics. In the two lower panels she governs the audible dimension of music (*musica instrumentalis*) represented by an instrument maker in his workshop.

The illumination on the back page is taken from the same manuscript, folio 14. The music on page 2 is the opening of the Gradual *Hæc Dies* taken from the Graduale Triplex. The music fragments on other pages are the opening of *Alleluia: Pascha nostrum* from the Graduale Triplex.

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